ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

THE HISTORY OF THE ANIMATED COMMERCIAL

COMPILED BY THE
CHELSEA ANIMATION COMPANY.

FRIDAY MAY 13 AT 6:00 PM
NYU 721 BROADWAY, ROOM 108

MAY 1994

NEW YORK GALLERY NEWS

Animazing Gallery in Soho

SUNDAY CHAMPAGNE RECEPTION. Date to be determined. Sunday champagne reception will feature artwork from ALADDIN and BEAUTY AND THE BEAST.

Also at the Animazing Gallery:

DON DUGA will lecture on "The Art of Animation: at 2:00 pm on May 14 and May 15. There will also be a debut of the WIND OF THE WILLOWS storyboards which will be signed by Duga.

Animazing Gallery events located at 415 West B'Way, NYC. Call 212-226-7347 for more information.

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF THE NEW YORK FOUNDATION FOR THE ARTS

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

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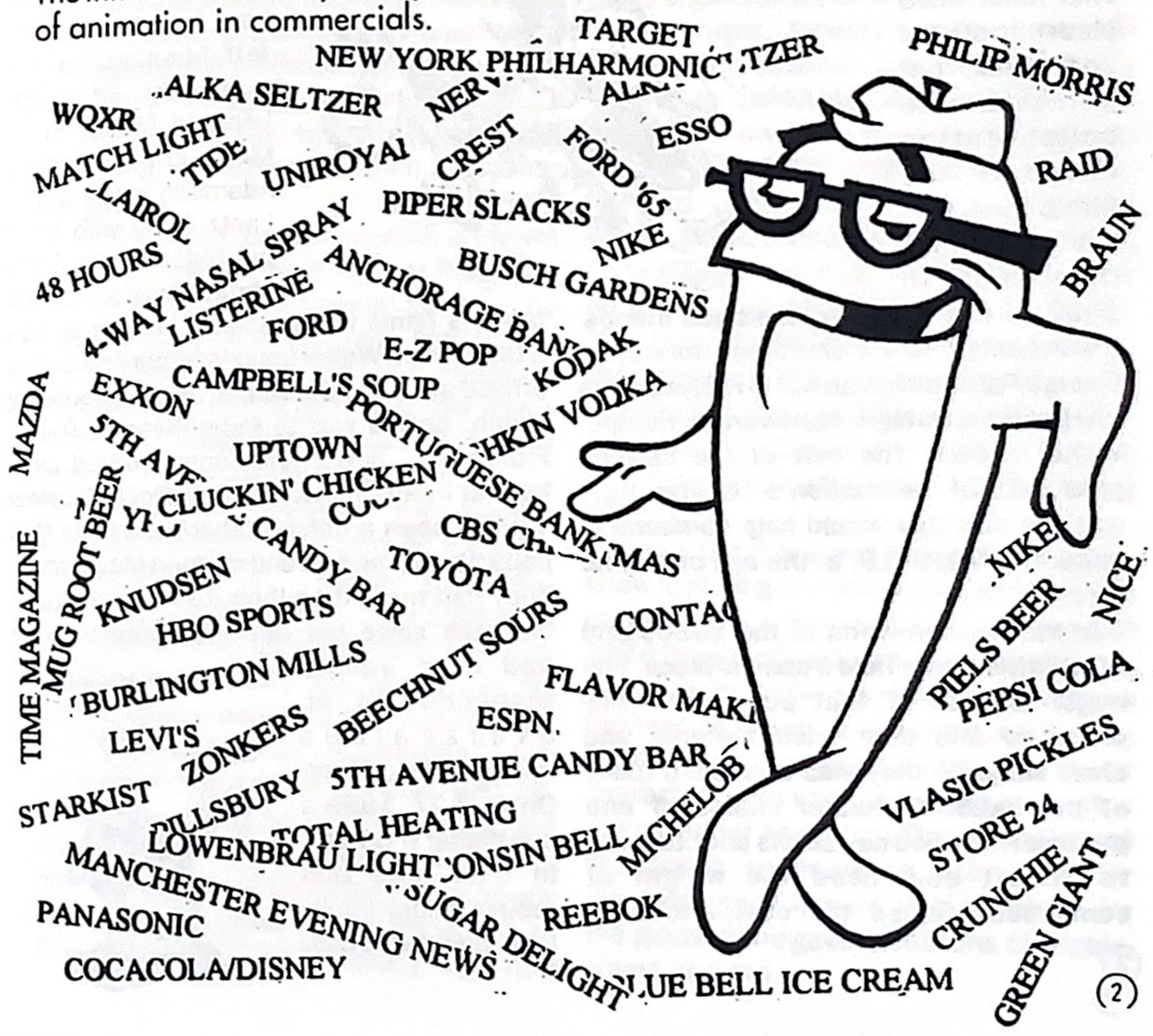
THE HISTORY OF THE ANIMATED COMMERCIAL

COMPILED BY THE CHELSEA ANIMATION COMPANY

Introduced by animation artist Janet Scagnelli.

"TV commercials, long a fixture of our daily lives, have alternately irritated, dazzle and shaped our desires as consumers. They offer, in capsule form, a social and economic record of American popular culture in the television age."

From Piels Beer to Pillsbury - look for commercial works by J.J. Sedelmaier Productions, Colossal Pictures, Kurtz and Friends, John Hubley, Pablo Ferro, The Ink Tank and many, many others in this hour long presentation on the history of animation in commercials.

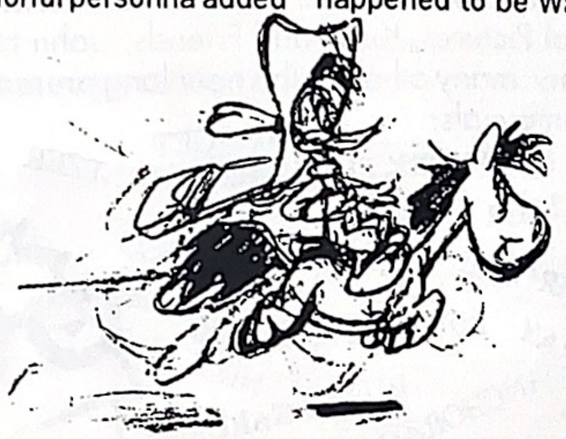


Walter Lantz:

The Last Cartoon Man

by Howard Beckerman

When George Pal embarked on his 1950 feature "Destination Moon", which required an animated sequence explaining the nature of rocket propulsion, he looked to Walter Lantz. Rather than use his own stop motion Puppetoons, Pal chose Woody Woodpecker as the demonstrator. The choice was an accurate one since the redheaded bird with the maniacal laugh was well known to the public and his colorful personna added the necessary touch of humor. This must have pleased both Pal and Lantz, not just because the collaboration added to the film's success but also, since they met in 1939, the two had become close friends. It was Lantz who had smoothed the way for George Pal upon his arrival in Hollywood as an Hungarian emigre from wartorn Europe. Walter Lantz, the last of the cartoon producers of animation's Golden Age, was the sort that would help someone in need. On March 19, at the age of 94, he died.



In the cartoon world of the 1930s and 40s Walter Lantz held a special place. The major studios of that period not only produced and distributed features and short subjects they also controlled many of the nation's theater chains. If one producer included newsreels and cartoons to attract audiences the weight of competition forced the others to offer similar fare. The live action producers cared little about the nature of animation and depended on the work of pioneers like Max Fleischer, Paul Terry and Walter Lantz. For several decades these names appeared on a steady stream of wholesome, audience acceptable seven minute reels. Lantz's career survived the longest spanning close to 60 years.

Cartoon producers, unless their name happened to be Walt Disney, have had very little written about them. Fortunately there have been the likes of Jeff Missine, in the quarterly Mindrot, Leonard Maltin in Of Mice and Magic and Joe Adamson in The Walter Lantz Story who have put together the facts about Lantz's life. The family's name was originally Lanza but was altered when Walter Lantz's father Francesco arrived at Castle Garden, at the tip of Bowling Green, on his way to Pennsylvania. There, Francesco, now Frank Lantz, worked as a laborer before moving to New Rochele, New York to open a butcher shop. It was in this capacity that he met and married Mary Jarvis. They had more than their Italian heritage in common since her family's name Gervasi had been equally reshaped by an overzealous immigration officer. On April 27, 1899 a son Walter was born. In time, into this robust, happy family two additional sons,

Al and Michael, were welcomed. But hardship awaited Walter; his young mother died of perontonitis and his father's earning capabillities were curtailed by rheumatism. Frank Lantz got a job managing a stone quarry in Connecticut and son Walter, then twelve years old, went along to operate the worker's commissary. The job entailed rising at 5:00 in the morning but his evenings were free alllowing him to do what he had always enjoyed, drawing cartoons like the ones he saw in the local newspapers.

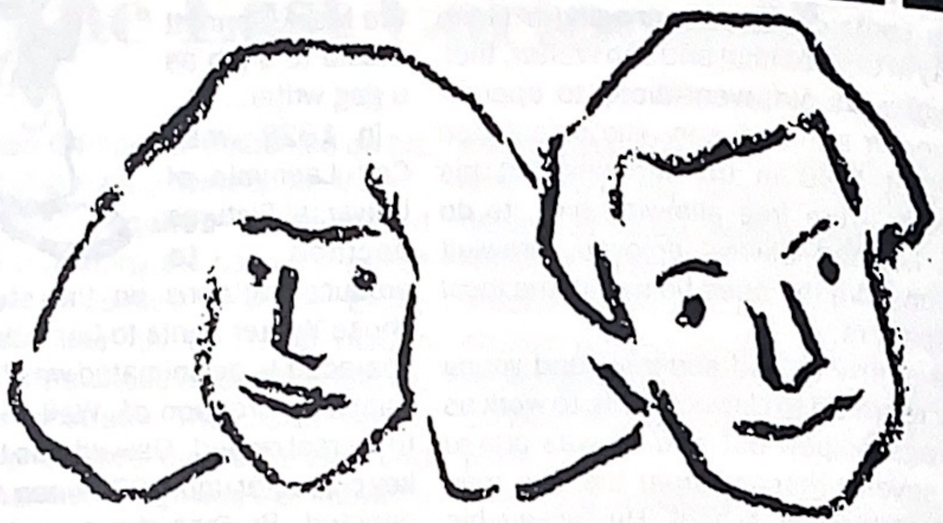
The quarry closed suddenly and young Lantz returned to New Rochelle to work as a garage helper, but now he was armed with several lessons from the Zim mail order cartooning school. He tacked his sketches of humorous happenings about engines and carburetors to the garage's bulletin board where they were noticed by a well heeled customer, Fred Kafka. While checking on the condition of his magnificent Stutz Bearcat he took a liking to Walter and offered to pay his tuition in George Bridgeman's classes at the Art Students League.

His entry into the commercial art world began as office boy at William Randolph Hearst's New York American but soon he was involved with the new medium of animation. The newspaper magnate realized that adding motion to the comic strips that he controlled would add to their appeal. Under the direction of Gregory La Cava, Hearst International Film Service made shorts featuring "Jerry on the Job", "Krazy Kat" and "Happy Hooligan" affording Walter Lantz and other neophytes a chance to learn the rudiments of the new field. Hearst closed the studio on the advice of his accountants who thought that the expenses outweighed the advantages and Lantz moved onto the J.R. Bray shop. Here he not only wrote the stories, directed and animated the shorts but also acted in them since in those early films the cartoonist was as important as the characters. The movies by now prominantly located in Hollywood, Lantz headed west to the Mack Sennett studio to a job as a gag writer.

In 1928 when Carl Laemmle of Universal Pictures decided to produce cartoons on the studio lot he chose Walter Lantz to head the unit. The character to be animated was "Oswald the Rabbit" a creation of Walt Disney which Universal owned. Oswald was the studio's key character until 1939 when Andy Panda debuted. By then the arrangement with Universal had been altered so that Lantz was now an independent producer with the larger organization handling the distribution of the shorts. Oswald's personality was almost non-existant and Andy Panda's appeal to cuteness was satisfying for awhile, but another character would soon eclipse the earlier ones and enlarge the fortunes of the Lantz studio. This was Woody Woodpecker whom Lantz and his bride Gracie encountered noisily pecking on the roof of their Honeymoon cottage. The bird fit the new trend to wackier characters and the subsequent vocalization "ha-ha-ha-Ha-ha" was originally pronounced by Mel Blanc but was eventually performed by Grace Lantz who was a professional actress.

During the 60s Lantz hosted a television show featuring his characters and included cartooning tips for his young audience. By 1976 theatrical cartoons had already gone into a sharp decline and Walter Lantz was the last producer to close his studio. He became a painter, incorporating his cartoon characters into lush scenic views, visited international animation film festivals and sponsored seminars on animation. He received many honors in his lifetime for the pleasure he gave so millions of people, young and old.

ANIMATED COUPLES



Janet Perlman and Derek Lamb
by David Ehrlich

Derek Lamb was Executive Director at the National Film Board of Canada (NFB)when Janet Perlman was just beginning the work that would win world acclaim.They worked together, eventually married, and, after leaving the NFB, explored a variety of ways of collaborating.

Their output, individually and together,has continued to be prodigious and successful. They are one of our field's most international couples - a Brit and a Canadienne who live and work together in the U.S.

DAVID: Can you both give a quick history of your lives before you met at the NFB?

DEREK: In the early sixties, I became an animator and writer at the NFB for a few years, and then had the opportunity to set up the animation workshop at Carpenter Center at Harvard University. And I was there until the early seventies. Then I worked in New York as an independent filmmaker, and I worked a lot for PBS and for Children's Television Workshop, and while in New York, in 1976, the NFB asked me if I would return to Montreal and become Director of the English Animation Studio, which I did.

DAVID: Janet, when did you get to the NFB?

JANET: I came as a summer student in 1973. They had a program where they had two or three students every summer coming and doing a short film or working at some kind of apprenticeship. After that first summer, they gave me other projects to do and I continued there. I directed a short film.

DAVID: They started you very early, didn't they?

JANET: I started very early, yes. (LAUGHS) I was doing films on and off for about three years. When I first worked there, Wolf Koenig was the head and he was the person who hired me. When Derek came in 1976, I had a film that was on the back burner, but there wasn't any money to finish it.

DEREK: Janet came to me one day and she said, "I have a film that I've been working on, but it's been in the can for a while because there's not enough money to finish it." So I went into the editing room and she showed me a cut of the film called, "LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLE MANNERS." It was so delightful and so charming, I said, "Why isn't this finished-we must have this finished." And Janet said, "It just needs a music track." And my recollection is that I rushed from the cutting room, to long-time composer, Eldon Rathburn. It was his last day at the NFB-he was retiring that day. And I rushed up to him and said, "Eldon, is there time for one more music track?" He grumbled at me and I dragged him into the cutting room. And he looked at it and I said, "What it needs, it needs Charlie Kuhns "Tea Time Music", and Eldon knew who Charlie Kuhns was- a British tea time piano player. And he sat down right there and then, and in ten minutes later he had done it, in two takes. Then he closed the piano and retired. And it still remains one of Janet's classic films.

JANET: (LAUGHS) Well, I think it happened over more than an hour's period, but maybe just a day—very fast. I was really thrilled. I was surprised that the film was really being finished, because it had sat there for about a year, just waiting as a finished workprint. I thought, "Wow, this is great!"

DEREK: I think it was a film that brought Janet to the attention of a wide audience. A year or so later, I had been working on a scenario for a film which we ended up calling, "WHY ME?" And I had been struggling with the scenario and had wanted to do a film based on one single drawing I had pinned up above my drawing desk in which a doctor was saying to a patient, "You have five minutes to live." But I had never really found a substructure for a film. Then one day I was looking through the Kubler-Ross book, ON DEATH AND DYING, and seeing those chapter headings, I knew that was the film and was able to finish writing it. Then I said to Janet, "I'd love to do this film and I'd love you to animate it, and she said" I love the idea too." And that was the first time we really got together to do a film.

DAVID: Janet, had you thought about death before this?

JANET: No, I hadn't given it much thought and what's really very strange is that I really didn't give it much thought through the film either except to think wouldn't it be interesting if I died making the film. Certainly death wasn't something that concerned or especially interested me in a way.

DAVID: Was there any opposition to the film at the NFB?

JANET: At first when we tried to propose the film to be done at the NFB, I was very surprised that there was any kind of opposition to it. Because of it's being about death, some people were disturbed by it.

DAVID: The subject hadn't been touched before by the NFB?

DEREK: I think the thing that excited me about it was that it wasn't just going to be an entertainment film. It was going to deal with something that was tougher. I thought that the fact that Janet didn't come to it with an academic approach to the subject.(She treated it as though she were about to do another "LADY FISHBOURNE") that this was the interesting part of it. I think I could have gotten far more serious with the film. I think the balance between the way Janet approached it and me trying to get serious about it, was what makes it work.

JANET: At the time it was very hard to think of what could be done with it. It was almost like a radio play. It could

have just been a series of talkingheads. It didn't seem like there was much there. There were two people, they were in a doctor's office and they were talking to each other. And so I just tried to approach the visual side of it, and tried a few ideas and showed them to Derek. I figured that usually someone doesn't ask me to do something unless they want something crazy.

DAVID: Did you feel any kind of constraint that you shouldn't offend anyone-for example those who might be terminal?

JANET: It didn't occur to me. I don't know why. I still don't get it. No one'sbeen offended since, but at the time that it was made, there was just every now and then someone who was really disturbed.

DEREK: We were very careful, David, to sit down with medical doctors who knew the field very well. And we were very concerned that there wouldn't be things,not only that might offend, but that we wouldn't run into inaccuracies of behavior. We could draw on their experiences too, and several doctors said,"I'll give you a line that occurred in my office just yesterday" and I said,"what was that?" And he said, "Someone on hearing the bad news said, 'It's a good thing it isn't as bad as it could be.'" And I said, "can I use that line?,"and it was real and it went right in the film. Funny enough, Janet and I still have some banter lines, from other people's animated films. For example,we borrow lines from John Weldon's and Eunice MaCauley's "SPECIAL DELIVERY".When either of us come in, we call out "HALLOOO" just like the wife and husband do in that film. We still do quote lines to each other, dumb lines like the doctor says in "WHY ME".

DAVID: Derek, did you have to fight this through at the high level at NFB?

DEREK: It seems so strange today with the subject matter that we now become accustomed to seeing in the media. Yes, I had to go to the Head of the NFB and say, "I think the program committee is wrong, I think we should do this film,"and he supported it. I am glad to say that when we finished it, members of the Film Board Programming Committee who objected, looked at it, came to us and said, "I think you guys pulled it off."

DAVID: So Derek, you had a role also as kind of a protector. The directors never had to go themselves, before the programming committee?

JANET: I was there too, actually. But in this case Derek was the department head, so obviously there were things that he would do based on his position.

DEREK: It was a conflict, trying to maintain one's life as a filmmaker and alsoto be seen as a director of the studio. That's kind of a difficult line to tread.

DAVID: Were you hired as 'half and half?'

DEREK: Well, you know most of the executive directors came from filmmaking.They always wanted to have working filmmakers in that role and as time went by and as the Film Board became larger, more of a government-based operation than it was in the early days, it was very difficult for someone trying to be executive director and seen in the role of being the functionary on that level that decides so many issues of funding within the department, promotions and so on. And to be also seen as a filmmaker yourself, there's a kind of a conflict there. That was one of the reasons I decided to give it some time and then in the long term, to be involved with filmmaking and not to be an executive director. And I think that most people in the tradition of the NFB who have run things, have been in that same position.

DAVID: At what point did you both get together as man and woman as opposed to producer and director?

JANET: It was early 1977, when it started. I am not sure about the actual chronology. We actually lived together for about two years before getting married.

DEREK: When we did get married, we were almost late for our wedding. I think,we were getting some artwork under the camera. But to be serious, we did live together, we worked together and then my young son from my previous marriage came to live with us and so Janet became a stepmother for quite a few years. He came to live with us in 1981 and suddenly our life was different. We had a young boy living in the house. We had to have dinner at a very set time everyday, school and ski lessons and all these things came into our lives. I think it was really Janet, who said, "I think it's time to get married." And we did.

JANET: We got married in 1983.

DAVID: When you were living together and of course, when you got married, did that at all change your working relationship? How did you integrate the two?

DEREK: After leaving the Film Board, we started our own company.

JANET: I left in 1982, a little after Derek, who left in 1981.

DEREK: We set up Lamb-Perlman Productions which we still own. And we took a contract to make a series of animated films financed by German Television and Telefilm Canada. So we were suddenly in business with sometimes 25 people working in our studio. That changed our lives quite profoundly.

DAVID: How did you both divide the labor. Was it consistent from film to film?

JANET: At that time with the pressure of having a company going we just worked on this as a very large project. So we worked on it together and in this case I was not very creativly involved in it. I did a bit of the animation but Derek was the writer of the series.

DEREK: We did all different kinds of work. Janet, you did a lot of television.

JANET: That's right.

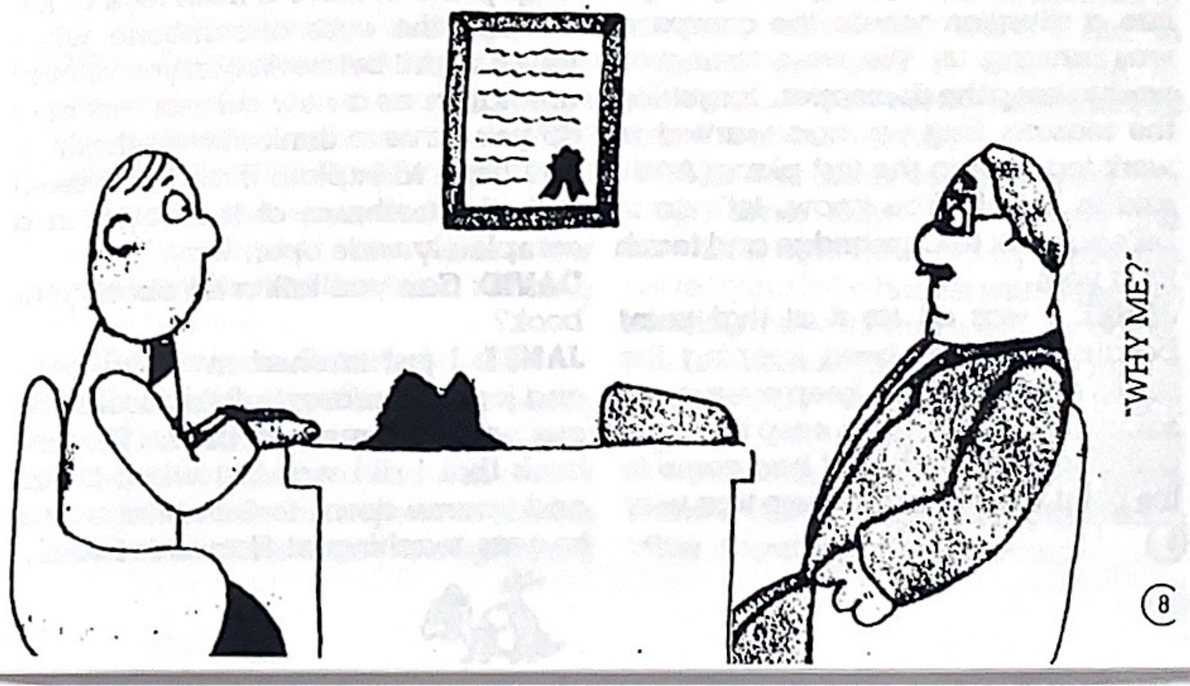
DEREK: And we did a couple of IMAX projects.

JANET: Oh, it's all coming back to me now. (LAUGHS)

DEREK: I think we can both say it was a very interesting and tough experience for us- being married and starting a company. We had all the usual financial troubles and delivery dates on contracts that hadn't arrived in the studio yet,making a lot of wage bills every week, and all the things that we had not experienced when we were working for the NFB, where our pay check arrived every two weeks. Suddenly there we were-...

JANET: Making sure other people's pay checks arrived properly every two weeks.

DEREK: It was a very tough few years. We did a whole range of things in a short period of time, really. We had quite a large studio and wonderful



animators working with us. Zlatko Grgic worked with us almost two years. We had Kaj Pindal of course, and David Fine and Alison Snowden, Norm and Roger, and my oldfriend, Jeff Hale.

DAVID: When you were working together in this studio and married, how were you able to separate work from life. Did the work stop when you left the studio?

JANET: No, it still doesn't. Not because we're working on things together right now, but simply because we never put our work away. But at the time, it's true that there were a lot of things to worry about, unfortunately. ,When we went home, we were both with each other, and we were both still worrying together. It seemed like we had to work so much, and it's still the case. The amount of hours that you had to put into animation, that everyone has to put into animation, we stood for because we were both working on the same project.

DEREK: One day, we had just completed a major project for a television series,and Harvard University called, desperately in need of another teacher again.They said, "Derek, would you come down and teach it for a year?"

JANET: And our lease renewal came in at the same time (LAUGHS)

DEREK: I knew that Janet really wasn't happy running the Company. And I knew that we were beginning to get into a situation where the company was running us. We were taking on work to keep the doors open, forgetting the reasons that we had wanted to work together in the first place. And I said to Janet, "You know, let's do it. Let's go back to Cambridge and teach for a year."

JANET: I was all for it at that point because we had been keeping the studio running just to keep everyone's salary there, and just to keep the lease going seemed endless. I had come to the point where I found there was very little time to do animation or any kind of drawing whatsoever. For me, because I took on an awful lot of the administrative tasks of the company. I think the last straw was when one of our funders said to me one day, " I didn't know you draw." She thought I was the Account Executive. So I thought, this is bad! I don't know what I'd be doing there, but let's just go to Cambridge. You teach and I'll figure out what I'm doing.

DEREK: Janet felt that it was a sort of new start. And it has been, and I think that Janet has become a wonderful teacher. We taught together for a year and that was very interesting for both of us. I think that the teaching we did together, the different styles we brought to that class, allowed the students to get a broad exposure. We were both coming at it from our different experiences. And then subsequently Janet went on to teach the class herself and has done tremendously. There is a great range she brings to it, including her passion and interest in computer animation, and her tremendous backgound in drawing and the technical end.

DAVID: Janet has the teaching influenced your own work?

JANET: Absolutely. I think it was just the right time for me. I realized everyone at some point needs to have a fresh look at the field that they're in.And the way you can have a fresh look at it is through the eyes of someone who's never seen it before. When you present animation as a new subject, not only do you have to think about what it is, you have to explain it and also see it with the freshness of their eyes in a completely wide open way.

DAVID: Can you talk a bit about your book?

JANET: I just finished my third book and for some reason, all the books I do are with penguins in them. The first book that I did was just when Derek and I came down to Cambridge and he was teaching at Harvard. I really had a clean slate to decide what I should do. I had finished "CINDERELLA PENGUIN" as a film and someone said, "You know, you should do the "women's prison" version of Penguins. And it just stuck with me. I did this graphic novel, which is a novel in comic book form called, "PENGUINS BEHIND BARS" in the first year that we were here. It was a send-up of women's prison movies of the 40's, and it's a satire, a 75-page book all drawn, with balloon captions. It's the story of an innocent penguin wrongly imprisoned, with a bad boyfriend, Charlie, who sets her up. Eventually she turns rotten herself.

DAVID: Derek since you gave up your side of the Harvard job, you've been doing films in Toronto?

DEREK: It seems an on going part of both our lives to work in Canada. I met a young man from Toronto named Peter Dalgish who runs an organization called,"Street Kids International" and I have become very involved with that organization in making several films, that are distributed by that organization, on subjects that address street children around the world. We've done one on AIDS, and I'm doing one now on drug use, working closely with Kaj Pindal. It's going to have a very wide distribution and it's a film that I'mworking very hard on right now and that I'm passionate about.

DAVID: Janet, what are you doing now? Are you involved in this film?

JANET: Only peripherally, at the beginning. At the moment, I just finished my third penguin book, "THE EMPEROR PENGUIN'S NEW CLOTHES" for a Toronto publisher. Then I have a film of my own that I have just a few scenes left todo that I've been working on for a few years.

DAVID: You funded that yourself?

JANET: Completely. The film is really too silly for anyone to fund. (LAUGHS) I felt that if I'm going to fund it myself, it better be too silly for anyone to fund or else it's not just gone far enough. And then I'll probably be doing a film at the Film Board, spending part of my time in Montreal and part in Cambridge, starting right after I finish teaching.

DEREK: I must say that now, with my commuting to Toronto to work on this film that's taking so much of my time, it takes the understanding of another animator like Janet to make the marriage work. I'm swearing off doing this kindof long-distance filmmaking in the future. I think as time goes by, we just have to work in a more convenient way for us as filmmakers. We just have tosay, "enough's enough." Maybe we can make them here.

JANET: I like being here. In Derek's and my case, the work does take priority over almost anything so if one day for our work it were necessary to go somewhere else, then we would. But it seems that more and more, with faxes and couriers and modems that you don't need to be in any particular place.

JANET: On David Fine's and Alison Snowden's new film, "BOB'S BIRTHDAY",produced by the Film Board, I did everything on the mutual testing system. I went to London once at the very beginning, and we had a great time sitting and drawing together. And then afterwards, we exchanged things by fax and correspondence, and sending each other disks. The film was animated in London, and I did what I did in Cambridge, and it was shot in Montreal. It was pretty international and it worked out fine.

DEREK: We seem to keep busy. It's tough some days, particularly this travelling right now, but by and large we're trying to be honest with ourselves in doing the work that we enjoy doing. And even though now that means not necessarily working that much together, I think we're a great support to each other. We don't make a move without talking at great length to each other about what we're doing.

STUTTGART '94

by John Schnall

The International Trickfilm Festival, in Stuttgart, Germany, was one of my favorite festivals a few years back. Under the guidance of Otto Alder and Thomas Basgier, it was perhaps the most intensive, culturally diverse and energetic festival I'd ever attended. Otto and Thomas parted ways with the festival after the last one, so I was very curious how the festival would change without their presence.

The festival certainly has changed. It moved from a three theater cultural center in the middle of nowhere to a beautiful venue in the center of town, with other locations for additional screenings. Guests were flown in at the festival's expense, and stayed at arguably the nicest hotel in Stuttgart. Rather than in a cramped lobby, this festival erected a circus tent for drinking, hobnobbing and meeting the world animation community. Huge cash prizes were given to winning films.

Where did all this money come from? That wasn't hard to figure out. This is the only festival I can remember where the corporate sponsors are worked into the opening film.. In the opening film, a camera glides over rows of TVs, all playing animated films (KINGS OF SIAM is featured). The TVs are dwarfed by monoliths listing Mercedes Benz and the other corporate sponsors. I secretly wished the TVs were bigger and the monoliths smaller, and not just in the opening film.

The festival, despite its lavish appearance, didn't always use its assets to the best advantage. For instance, very few filmmakers I spoke to were happy with how their films looked and sounded. The 16 mm in particular was awful, and at least three prints were burned in the projector. (Bill Plympton's burned the best, but Joanna Woodward's burn got the biggest gasp from the audience). The most dramatic film destruction award goes to James Duesing, whose film TUGGING THE WORM was split neatly in half lengthwise by the projector, in an apparent attempt to remove the soundtrack from the film.

Other problems abounded. The student films, once so central to the Stuttgart festival, were shown at a secondary location away from the main venue, and had a much smaller audience because of this. For the first few days, the projectionists kept turning stage lights on during the films. The most annoying problem, because it was the most preventable with better planning, involved the circus tent. The tent featured music, both live and recorded, but the music was loud enough to interfere with many of the film screenings, including competition screenings. Several films had more sound going on than the filmmaker planned.

Any festival will have a few technical problems. What bothered me is that this festival seemed to be spending so much money on pleasing its sponsors and not enough on the film programs. Decent projection was definitely within this festival's budget, but it didn't seem to be a priority.

Most of the films were pretty familiar. All the prize winners at this festival were either Academy Award nominees, like Mark Baker's THE VILLAGE and, of course Nick Park's THE WRONG TROUSERS, or films that have been winning awards in other festivals, like DREAM OF A RIDICULOUS MAN. No new discoveries, no surprises at all.

One film which was premiered at this festival was Philip Hunt's latest AH POOK, visualizing a William Burroughs poem. This film was produced at Stuttgart's Film

Academy on a scholarship Phil won at the last Stuttgart festival. It was moody, disturbing, lyrical and a real highlight for me. Another festival highlight was seeing Ben Hillman's NEITZCHE POP get an enthusiastic reception in Germany.

And, as always, the best part about the festival was meeting and re-meeting warm, friendly people from around the world, crazy enough to make animated films.

I think the Stuttgart festival could once again become a really great festival. If more effort was made to present the films as well as possible, include the student work more prominently, and perhaps soften the business-like feeling that comes from too much obvious corporate sponsorship, this festival would go a long way toward reclaiming its old glory.

Animation Emmy Nominations

Animated Children's Program -
"Animaniacs"(Fox)
"Batman - The Animated Series" (Fox)
"Halloween Tree" (Syn)
"Rugrats" (Nickelodeon)
"Where on Earth is Carmen Sandiego" (Fox)

Writing in an Animated Program -
"Animaniacs"(Fox)
"Batman - The Animated Series" (Fox)
"Bobby's World" (Fox)
"Eek the Cat" (Fox)
"Halloween Tree" (Syn)
"Rugrats" (Nickelodeon)

Original Song-
"Animaniacs"(Fox)

Music Direction/Composition -
"Animaniacs"(Fox)
"Bobby's World" (Fox)
"Disney's the Little Mermaid" (CBS)
"The Pink Panther" (Syn)

Film Sound Editing-
"The Addams Family" (ABC)
"Disney's the Little Mermaid" (CBS)
"Garfield and Friends" (CBS)
"Rocko's Modern Life" (Nickelodeon)

Film Sound Mixing-
"Disney's the Little Mermaid" (CBS)
"Rocko's Modern Life" (Nickelodeon)
"2 Stupid Dogs" (Syn)

NEWS

Vintage Ink and Paint Spring '93 catalogue available. Featuring artwork by Grim Natwick, Les Clark, Ralph Bakshi, Howard Wookey and drawings from SLEEPING BEAUTY. For information: Stephen Worth, Vintage Ink and Paint, 5701 Klump Ave. , #7, North Hollywood, CA 91601. Phone: 818-980-7637.

Congratulations to Asifa-East member Lorie Loeb, she and her husband Tom Roberts, have recently announced the birth of a daughter, Annabelle Ruth Roberts.

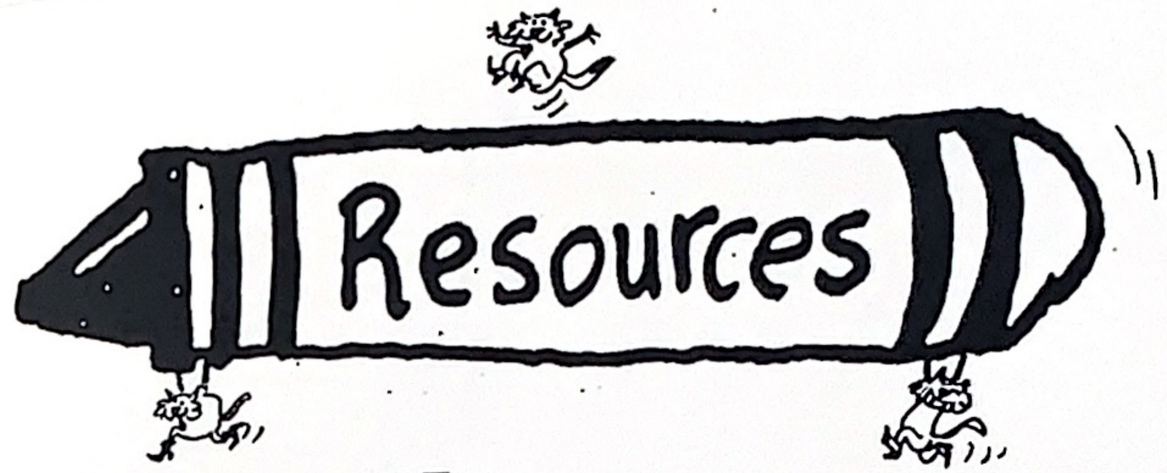
NYC ACM/SIGGRAPH present "Menage a Trois", the interplay of computers, video and music. An all day conference at Pace University featuring panelists from The Voyager Company, Colossal Pictures and master of ceremonies Judson Rosebush. Saturday, May 7, 9:00 am - 10:00 pm. For information call 212-362-5303.

Variety, the Children's Charity in conjunction with In Toon Publications will sponsor an auction to be held June 2, 1994. The fourth annual auction will be held at the Copacabana in NYC at 6:30 pm. All proceeds from auction artwork will be donated to the Children's Charity of New York. Much of the work will be donated by Warner Bros. Studios.

Films by Bill Plympton and George Griffin will be shown for three weekends beginning on May 14 at the Film Society of Lincoln Center's "Movie's For Kids" series. A number of Plympton's short films will be shown as well as George Griffin's films "A Little Routine" and "Flying Fur." Programs begin at 2 pm on Saturday and Sunday, May 14, 21, 22, 28 & 29.

Bill Plympton will also be screening "old and new stuff" and will be present for a post screening discussion at the Barbed Wire Screenings on 94 Avenue A, on May 5 at 9 pm.

Admission is $4.00.



by Margaret Frey

The Popcorn Channel provides previews of the latest movies currently playing in Theaters. VJ's will provide a "human connection" in between film clips. The Popcorn Channel is currently attempting to establish an identity through a variety of 4 and 10 second ID's, all styles of visual imagery including animation are eligible for consideration in designing the look of the POPCORN CHANNEL. To have your ideas for Popcorn ID's considered, contact Popcorn Channel, Tribeca Film Center, 375 Greenwich Street, NYC 10013. 212-941-2419.

Everyday Life in America - a call for new TV series ideas from the Independent Television Service. ITVS plans to work with several producers to develop series projects that will explore everyday life. This is one of several initiatives this year. Independent Television '94 is the current single program initiative and a long-range programming strategy for children and youth will be announced this summer. Deadline: May 23.
Contact: Jim Yee, Executive Director, ITVS, 190 Fifth Street East, Suite 200 , Saint Paul, MN 55101.

Summer Camp Animation Program is expanding to Film/Video and is seeking a Camp Counselor to make films and videos with kids, ideally including some animation. The counselor will teach kids from age 8 -15 at beautiful Camp Androscoggin in Maine. The existing program has for several years produced films for Nickelodeon, and the possibility for shooting "real - life" assignments (with the kids) remains. Ability to generate ideas for short films a must. Please submit relevant info to :
Howard Hoffman, c/o Peter Hirsch, Camp Androscoggin, 601 West Street, Harrison, NY 10528. 914-835-5801.

Call to Artists - The Office of Arts and Culture in Philadelphia is sponsoring an opportunity for visual artists to create public art for the International Arrivals Terminal of the Philadelphia Airport. Competition is open to artists of all disciplines, particularly those who work in video, light, film and photography. A base budge of $150,000 has been allocated for selected projects. Deadline: May 23. For further information, contact Office of Arts and Culture, City of Philadelphia, 1650 Arch Street, 19th Floor, Philadelphia, PA 19103.